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Better Mousetraps or Better Cheese?

A Prescription for our Industry

by Dennis Earl Moore

Reality is that which, when you stop believing in it, doesn't go away. ~ Philip K. Dick

I recently read an interesting article in *Time* magazine, about the gridding of the United States, that was reinforced for me as I flew across the country and observed the patchwork quilt passing below.

Our European forebears divided the land into giant rectangles, like graph paper. The Land Ordinance of 1785 took everything west of the Allegheny Valley and made it into 36-square-mile grids and square-mile townships. Later, the Homestead Act of 1862 put farmhouses on a regular grid.

Of course, the actual topography of the land didn't always agree with the gridding process. The lines had to be shifted to accommodate the hills, valleys, and rivers of the natural terrain. Circular patterns arose when people whose land lacked

*(See **MOORE** on page 8)*

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3D Conversion Process Demonstrated in L.A.

Members of the LF industry witnessed demonstrations of a new digital system that converts 2D footage to 3D in Los Angeles on December 11 and 12. Developed by **Xenotech Inc.**, an Australian company traded on the Alberta Stock Exchange, the program converts 2D material – in any film or video format – into high-quality stereoscopic 3D, viewable through polarized or LCD glasses. The process will be supplied to the LF industry under an exclusive agreement between Xenotech and **Imagica USA**. (Rights to use the process in other media are presently up for bid.)

The patented system (which does not yet have a trade name) is a partially automated "service bureau process," according to **Jim Lynch**, Xenotech's U.S. representative. It entails digitally scanning the footage frame by frame, then applying algorithms that create a schematic representation of the scene and perform motion tracking and depth mapping for each object. The system can assign objects up to 256 discrete levels of depth, automatically or under operator control. For LF work, source footage will be scanned at high resolution (4K-5.5K) on Imagica's 65mm "Bigfoot" scanner. The final output will be recorded by CRT recorders onto separate left- and right-eye 65mm negatives, then printed to 70mm. Faster laser recorders should be available within two years.

Only seven 3D films are in active distribution today, too few to meet the demands of the rapidly growing circuit of 3D theaters. Xenotech's system could rapidly expand the 3D inventory by permitting distributors to convert existing 2D films, and by simplifying the production of new 3D films. Rather than use expensive and scarce 3D cameras, filmmakers may be able to shoot with more plentiful 2D cameras and convert the footage in post production.

According to Imagica Executive Vice President **Christopher Reyna**, the process "won't replace CGI, and it won't completely replace shooting with a 3D camera or rig. You'll still need those tools to create certain kinds of shots. But we're adding something powerful to the toolbox." Since 2D cameras are easier to handle, "you'll get more production out of a working day, more setups," said Reyna. Filmmakers will also be able to use the process to rescue 3D camera shots that didn't turn out as expected, and to smooth rough transitions in editing.

Most of those who attended the December demos were in the LF film business, but people from other entertainment sectors were on hand as well, including cable television, feature films and video games. Companies represented included **BRC Imagination Arts, Catalyst Entertainment, Consolidated Film Industries, Eastman Kodak, Imax Corporation, Iwerks, L-Squared, New Wave International,** Paramount/Viacom, **RPG Productions,** Universal Studios, **Showscan,** Sega, TCI, and VIFX.

For the demo, footage converted from television programs, feature films, and cartoons was displayed by two NTSC video projectors on a 6 ft.- (1.8 m-) diagonal screen. The original source material was videotape, laser disk, and digital masters, and playback was from Beta SP. "Major studios supplied a range of 2D material for us to work from," said Xenotech president **Robert Baker**. "In most cases, they provided segments that

*(See **CONVERT** on page 7)*

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MaxImage!

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No, you didn't miss one.

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New Wave Int'l Becomes nWave Pictures

Things are busy these days for **Ben Stassen**'s motion simulation and LF production house, **New Wave International**. First off, they've changed their name. As of the first of the year the Brussels and L.A. company is called **nWave Pictures**. The change was made necessary by confusion with New Wave Entertainment, a California producer of theatrical trailers.

Then there's the good news on the company's current releases. Distributor **Sony Pictures Classics** reports that **Thrill Ride** has 51 leases and has grossed over US$4 million in its first six months. nWave's **Bob Mazza** believes that no other LF film has gained so many bookings in so short a time.

nWave Pictures' Encounter in the Third Dimension *stars Elvira.*

In Galveston, **Moody Gardens** opened ***Dolphins: the Ride*** in its IMAX Ridefilm motion simulation theater on December 26. The four-minute live action film was produced by nWave for **Imax Corporation.** According to nWave producer **Charlotte Huggins**, shooting the dolphins in Honduras required special underwater rigs that took eight months to build. The rigs achieved speeds of 7 knots, a record for underwater filming in any format, says Huggins.

Meanwhile, production is under way on two LF features, ***Encounter in the Third Dimension***, set for release this fall, and ***Atlantis of the Sands***, a 2D pic that will open in early 1999. And several motion simulation projects are also in progress.

Huggins says that *Encounter* is a landmark in the LF business for several reasons. It's the first 3D LF film produced by an independent: all previous 3D films have been made by Imax or Sony. It will also be the first film to be marketed exclusively to 3D theaters, because its story, describing how stereo 3D works, won't work in 2D. Huggins also believes that the film will set a record for the amount of CGI it contains: about 70% will be computer animated. This permits it to be one of the least expensive 3D features made to date, with a budget of about US$6 million.

The story line recaps the development of 3D photography and filmmaking as an eccentric scientist, played by comic actor **Stuart Pankin**, tries to perfect his holographic movie system. Footage from 1950s 3D films will be included, along with material from Universal Studios' *T2-3D* ride, ending with "Haunted House," an original four-minute music video starring **Elvira**.

Live action photography, shot in L.A. in 8/70 and 15/70, has wrapped. About six months of CGI work remains to be done at **Movida** and **Trix** in Brussels, production houses with which director Stassen is associated. nWave will distribute the film themselves, and will spin off a ridefilm and an 8-minute attraction film for use in theme parks, along with other auxiliary products.

Atlantis of the Sands (not to be confused with the IMAX Ridefilm *Race for Atlantis*) will recount how the traces of ancient spice trading routes through the Middle East were found using satellite imaging techniques. Director Stassen will take cameras to Yemen and Oman in February, and return to capture the monsoon season in Oman in August. A major sponsorship deal with Mercedes has just been struck, that will include ten M-class vehicles for use by the film and archaeological crews.

Where's the January issue?

The last issue of *MaxImage!* was the December 1997 edition, and this is the February 1998 issue. What happened to January?

We have decided to follow the example of many publications and date each issue slightly ahead of its publication date.

This change will not affect your subscription. You will still receive twelve full issues of *MaxImage!*

CORRECTIONS

In the article on the ISTC Technical Session (*MaxImage! Nov. 1997*), we misspelled the name of Steve Hines of Iwerks Entertainment. We regret the error.

The December "Biz" inaccurately identified lamp manufacturer Ushio America.

We regret the errors.

Euromax Filmmakers' Symposium, March 5-8 in London, Brussels

Peeved you can't go to Fort Lauderdale because you're not on an **ISTC** committee (*see Shorts, p. 16*) ? Go to London and Brussels instead, for the **Sixth European LF Filmmakers' Symposium**, sponsored by **Euromax**, the association of European IMAX theaters. The conference will be a mix of LF film screenings, technical presentations, and panel discussions.

The four-day session kicks off on Thursday, March 5, at the new **Pepsi IMAX Theatre** in London with a festival of four 3D films: ***Transitions***, ***Imagine***, ***The IMAX Nutcracker***, and ***Across the Sea of Time***. The morning will also feature a session on "3D Computer Imaging," and in the afternoon participants can choose to skip ATSOT for a tour of **The Computer Film Company's** London headquarters.

Then everyone hops on the Eurostar high-speed train for dinner and a ride through the Chunnel to Brussels, where the conference continues on Friday at the **IMAX Theater, Kinepolis**. Films to be screened over the next three days are an eclectic mix of new and old: ***Tiger Child*** (the very first IMAX film), ***Fires of Kuwait***, and ***Thrill Ride*** on Friday; ***Chronos*** and ***Everest*** (only three days after its world premiere) on Saturday, and ***Shinsyu Symphony*** and portions of film-in-progress ***Wildfire*** on Sunday, March 8. And *MaxImage!* has just learned that the revolutionary LF short, ***Châtrer les Porc Pour Une Meilleure Plus Value,*** aka ***Boar Pigs***, has been added to the program. *Boar Pigs* is the only film ever blown up from Super 8mm film to 15/70. (*See MaxImage!, Oct. 1997.*)

Presentations scheduled for the Brussels portion of the symposium include "Large Format Digital Camera Work," "Editing Large Format Film," "Financing 15/70 Films and Budgeting for Production," and presentations on sound, film stock, animation, and other topics.

Advance registration is UK,230 for Euromax members, ,380 for non-members if received by Feb. 18, and includes round-trip fare on the Eurostar and meals. An advance day rate of ,180 is available, but does not include the train. On-site registration is ,480 for the full conference or ,225 per day, and does not include train fare.

For more information, contact Alison Roden at +44 1274 770199 (voice or fax).

Symposium Schedule

Thursday, March 5, 1998
Pepsi IMAX Theatre, Trocadero, London

08:30 – 16:30 Symposium Registration
09:15 Symposium Opening
09:30 **Transitions**, *National Film Board of Canada* (Presenter: Mark Zannis)
10:30 **Imagine**, *Imax Corporation* (Presenter: John Weiley)
11:15 Coffee break
11:40 3D Computer Imaging
12:40 **IMAX Nutcracker**, *Imax Corporation* (Presenter: TBD)
13:30 Lunch
15:30 **Across the Sea of Time**, *Sony Picture Classics* or visit The Computer Film Company
16:30 Depart Trocadero for Waterloo Station
18:27 Eurostar departure for Brussels. Dinner served on the train.

Friday, March 6, 1998
IMAX Theatre, Kinepolis, Brussels

08:30 – 17:00 Symposium registration
09:30 Symposium Opening
09:45 **Tiger Child**, *Imax Corporation* (Presenter: Roman Kroitor). The early days of 15/70 film production
11:00 Coffee break
11:30 **Fires of Kuwait**, *Imax Corporation* (Presenter: Di Roberts)
13:00 Lunch
14:30 Large Format Digital Camera Work
15:30 Technical presentation: Film stocks, format choices
16:30 Coffee break
17:00 European technical update
18:30 **Thrill Ride**, *nWave Pictures* (Presenter: Ben Stassen)
20:15 Evening event

Saturday, March 7, 1998
IMAX Theatre, Kinepolis, Brussels

08:30 – 17:00 Symposium registration
09:00 **Chronos**, *MacGillivray Freeman Films* (Presenter: Ron Fricke)
10:30 Coffee break
11:00 Editing Large Format Film: AVID and 35mm print down
12:30 Lunch
14:00 Large Format Animation: 2D and 3D
16:30 Coffee break
17:00 Sound in Large Format Films
18:30 **Everest**, *MacGillivray Freeman Films* (Presenter: Steven Judson)
21:00 Dinner at the Atomium

Sunday, March 8, 1998
IMAX Theatre, Kinepolis, Brussels

08:30 – 17:00 Symposium registration
09:30 Production case study: **Wildfire**, *Discovery Channel Pictures* (Presenter: Mike Slee)
10:30 Coffee break
11:00 Financing 15/70 Films and Budgeting for Production
12:30 Lunch
14:00 **Shinsyu Symphony**, *Dentsu Tec*
15:00 Creativity in Large Format Filmmaking: Panel discussion on the future of the 15/70 film industry
16:30 Symposium Plenary Session

The symposium will end at 17:00 The program is subject to alteration and addition.

THE BIZ

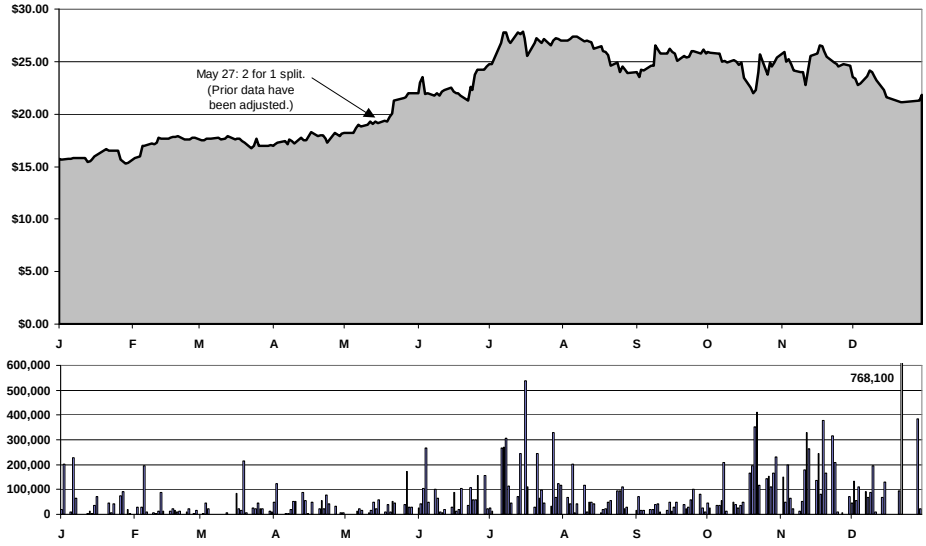
FILM STOCK

Imax downgraded by analyst

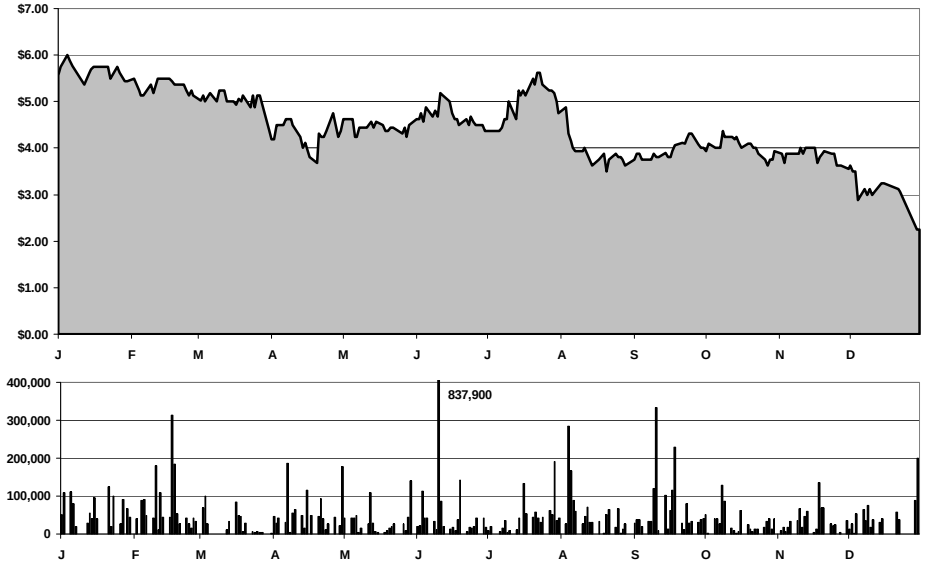
According to *Toronto Globe and Mail* columnist Eric Reguly, Montreal brokers Griffiths McBurney Partners downgraded **Imax Corporation**'s stock in November from a "buy" recommendation to "neutral." Griffiths McBurney analyst David McFadgen believes that Imax's new accounting method for its projector leases overstates the company's growth. Imax executives assert that the accounting change is relatively insignificant. Other investment houses, such as Goldman Sachs and Bear Stearns, continue to recommend Imax stock, the latter firm naming Imax as its top entertainment stock.

In his copyrighted column, Reguly suggests that McFagden's pessimism may have played a role in the decline of Imax prices in the weeks since the downgrading, from CDN$37.40 in late November to near $30.

Imax Corporation, 1997
Closing Prices and Volume



Iwerks Entertainment, 1997
Closing Prices and Volume



Iwerks Q2 below expectations

Iwerks Entertainment reported in late December that revenues and earnings for its second fiscal quarter, which ended on Dec. 31, 1997, will be lower than analysts estimated. The company anticipates a net loss between US$2.7M and $3.4M, before transaction-related charges from the pending merger with Showscan. The same quarter last year broke even. Revenues for this year's Q2 are expected to be about $6M, compared to $10M in the same quarter last year. Iwerks will report definitive results in February.

The company attributed much of the loss to the economic downturn in Asia. Revenues from that region are expected to be between $3.5M and $4M lower for the quarter than in the same period last year. **Roy Wright**, Iwerks' Chairman and CEO, said that the company will market more aggressively in the U.S. and South America to make up for the Asian decline.

Iwerks, Showscan amend merger

Iwerks Entertainment and **Showscan Entertainment** have revised the terms of their pending merger, and extended the agreement to permit its conclusion in the first quarter of 1998. Under the new terms, each share of Showscan common stock will be converted to 0.62 of a share of Iwerks common stock. Outstanding Showscan convertible preferred stock will be exchanged for Iwerks common stock at the 0.62 ratio on an as-converted basis. The earlier agreement called for a ratio of 0.85.

The two companies extended the agreement from Dec. 31, 1997 to March 31, 1998. The transaction will be accounted for as a pooling of interests, after which Showscan will become a wholly owned subsidiary of Iwerks.

THE BIZ

PERSONNEL CHANGES

Hegeman leaves Imax for LIVE

John Hegeman, who joined **Imax Corporation** shortly before the ISTC conference in September as head of the restructured Film Distribution department, left Imax in December for LIVE Entertainment. Hegeman will be Executive VP for Theatrical Marketing at independent distribution company. Before his brief stint at Imax, Hegeman held marketing positions at Metromedia Entertainment Group and more recently at MGM Distribution, where he created campaigns for *GoldenEye, Stargate,* and *Get Shorty.*

Morris moves from NFBC to SDA

Steven Morris, formerly Marketing Officer for the **National Film Board of Canada**, moved to Montreal's **SDA Productions** at the start of the new year, joining LF veteran **Andre Picard**. SDA is a unit of the **Coscient Group**, the third largest producer of film and television programming in Canada. Morris will be responsible for distribution as SDA

Spoehr retires from Imax

Jack Spoehr, who was responsible for Eastern U.S. institutional sales for **Imax Corporation**, retired on Dec. 31 after 15 years with the company. Not content to simply putter around the house, he will represent **Lightspeed Design Group** of Bellevue, WA, on a part-time basis. Lightspeed produces educational 3D slide and laser shows for such venues as the **Liberty Science Center** and **Science World British Columbia**. Lightspeed's Web site is at www.lightspeed.wa.com.

Boyd promoted at Discovery

Mike Boyd, formerly Senior Manager of Strategy for **Discovery Channel Pictures** (the LF production wing of the cable network), has been promoted to Director of Marketing and Field Relations for DCP. In the new position, Boyd will oversee marketing for DCP's coming releases, ***Africa's Elephant Kingdom*** and ***Wildfire***. He will also be responsible for developing relationships with LF theaters, museums, and science centers.

DEALS

Bangkok IMAX theater set

Imax Corporation and **Cinema Plus Pty, Ltd.** of Sydney have signed a deal to build a 600-seat 3D theater in Bangkok, Thailand, to be operated by Cinema Plus and **Major Cineplex Co. Ltd.**, a Thai cinema operator. The theater will open in July 1998.

Cinema Plus is the exclusive licensee for IMAX theaters in Australia and New Zealand, and is finishing construction on 3D theaters in Melbourne and Adelaide, set to open in March and April, respectively. Theaters in Brisbane and Auckland, NZ, will open by early 1999.

Estes Park theater plans scrapped

According to an Associated Press story, **National Geographic Ventures** and **Destination Cinema, Inc.,** have decided to abandon plans to build an LF theater in Estes Park, CO. The theater, which would have been near the entrance to Rocky Mountain National Park, was "too controversial and difficult" for NGV, according to a municipal official.

Iguazu Falls, in Argentina and Brazil, one of the stars of The Greatest Places, *opening at the Science Museum of Minnesota in February.*

Picking the Right Digital Effects Facility

By Marty Shindler

"How do I pick the right digital effects facility?" is a question I am frequently asked. My standard response is "the same way you pick your cinematographer, post production house, sound designer, or even craft service personnel."

While that answer may seem a bit flip, the fact is that the same criteria you use used to select the rest of your crew can be used to review and ultimately select the right digital effects facility. There is no one right answer. The right answer is the one that works best for your production's circumstances.

The question arises because of the relative newness of digital effects in the LF industry. Cinematographers, post houses, etc., have been an integral part of production for a long time. Making selections should follow the usual who, what, when, where, why, and how. A little due diligence is in order. Here are some of the questions to ask:

- **Who** are the players? Who has used the facility for LF in the past? Whom does the facility use as references? Are the references satisfactory? Who on the facility's staff will be your point person? Is that person satisfactory?
- **What** are their skills? What work have they performed in LF and other formats? What are their stereoscopic skills (if your production is 3D)? Take a look at their demo reel. It will be very revealing. What is their interest in LF? Are they *really* interested in it or is it just filler work? What technology tools do they use? What creative suggestions do they have to help bring the vision of the film to reality?
- **When** will their services be required, and will they be available then? Will they be available during principal photography to get plates? When you're in post, will they be able to meet your deadlines? When you call them do they respond?
- **Where** are they located? Does their physical location mesh with the rest of the team you have chosen? Does it matter?
- **Why** should you choose them? Is the price right? Is their creativity in line with your needs? Is their technology in place?
- **How** well managed does the company appear to be? That will provide an indication of how well managed your project will be. How will their team fit in with your team? How technologically astute do they appear? How creative are they? Will they merely process your requests without adding their own creative input? How does their quote fit into your budget? How much work will be subcontracted? How comfortable are you with them?

The list of questions can go on and on. You probably have a few of your own to ask. In the end, it is a process that must be done.

In last month's issue of *MaxImage!*, I suggested that a visit to one or more of the facilities would provide an education in digital production. Here are a few of the facilities you may wish to consider. More will follow in future months. (Addresses and phone numbers are in the Directory on page 19.)

Note: Listing of companies here is for information purposes only, and does not constitute a recommendation or endorsement by MaxImage! or its parent company, Cinergetics, LLC.

Name	Location	Recent work (LF titles in **bold**)	Key reasons for using them
Atomix	Hollywood	***Alaska, Everest, Greatest Places***	Experience, creative team
Computer Film Company (CFC)	London, Los Angeles (Linked by high-speed fiber optic communications.)	*Journey to the Planets,* ***L5: First City in Space, The Hidden Dimension, Solar Max****, Event Horizon, Mission Impossible.*	Depth of experience; technically savvy with 2 Academy Awards for Technical Achievement; in-house 65mm scanning and recording since 1993.
Digital Domain	Los Angeles	*T2-3D, Titanic, Dante's Peak, Apollo 13, True Lies,* numerous commercials.	A large full-service facility known for strong digital artistry and ground-breaking work.
Ex Machina	Paris, Tokyo	***L5: First City in Space, Destiny in Space****, Gaia, Valhalla, Stealth (Pensacola), Dino Island II.*	Considerable experience in LF, European team provides alternative creative approach, Tokyo office has valuable perspective on Asian market.
Imax Digital Image Processing	Toronto	***L5: First City in Space, Mission to Mir, Cosmic Voyage, Family Channel Imax 3D Theater logo.***	Available to consult on a variety of technical 2D & 3D and stereography issues, in-house film recorder.
Industrial Light & Magic (ILM)	San Rafael, CA	*Captain Eo, Star Tours,Alien Encounter,* ***Special Effects****, Flubber, Lost World: Jurassic Park, Men in Black.*	14 Oscars, 12 Academy Technical Awards, leader of the digital revolution, always on time and on budget.
Rhythm & Hues	Los Angeles	*Star Trek – The Experience* (Las Vegas Hilton), ***Race for Atlantis,*** *From Time to Time* (CircleVision film at Euro Disney), *Seafari, Babe, Mousehunt.*	Academy Award for *Babe;* experience – the leaders in creating theme park attractions; able to shoot, record in any format; able to render for 3D dome.
Xaos	San Francisco	Main titles for ***Special Effects***, **IMAX ID for National Geographic**, IDs for MSNBC, NBC and HBO; Commercial campaigns for Nabisco, MasterCard, and SEGA.	Animation and effects; artistic, technologically ground-breaking with both off-the-shelf software and proprietary tools. Experienced in a wide range of formats.

Xenotech, Imagica to Offer 3D Conversion Services

*(From **CONVERT** on page 1)*

they believed would be impossible to convert. For instance, sequences with dark scenes and rapid motion in all directions, and utterly flat cartoons. But our software was up to the job."

The demo material placed objects behind the plane of the screen, giving the effect of looking through a window into a three-dimensional space. Xenotech chairman **Neil Speakman** explained that the sequences had been processed for viewing on television, a format that is not well suited to making objects appear in front of the screen.

However, Xenotech and Imagica representatives, acknowledging that audiences at 3D films – especially LF 3D films – expect objects to pop out of the screen and into their faces, assured the industry guests that although this capability was not evident in the demonstrations, their technology will produce it.

The partners are currently testing the process on shots from several 2D 15/70 films, including ***Antarctica*** and ***Grand Canyon***. The completed tests will be screened in May at the LFCA conference (*see p. 16*). Reyna expects to be able to offer the service to clients within 9-12 months.

Experts Impressed

Antoine Compin, producer, with **Charis Horton**, of ***Wings of Courage*** and the forthcoming ***T.rex***, spoke favorably of the new technology. "We're all very impressed and interested in its potential," said Compin. "It should have definite uses in areas where a 3D camera is not practical because of cramped quarters and the weight and bulk of the camera. I'm looking forward to seeing how it will translate to film."

Noel Archimbault, an LF cinematographer and stereographer whose credits include ***Cosmic Voyage*** and ***The IMAX Nutcracker***, agreed that the process has the potential of becoming a useful tool, although he believes it "needs work to get up to the resolution we're dealing with in IMAX." He expects it could be particularly useful "for certain things that are otherwise cost-prohibitive or impossible – dialogue scenes, special effects, Steadicam shots."

Director **Brett Leonard** said that if the technology had been available sooner, he would have shot *T.rex* dialogue scenes in 2D and converted them. "I have got to ADR [automatic dialogue replace] an entire sequence because I couldn't get a 3D camera blimped on the set. Using a blimped 2D camera could have allowed me to record the sound in synch." Leonard points out that "the size of the images in a large-format film means there's no margin for error in dubbing - it's got to match perfectly or the audience will notice."

"This technology is extremely hot, coming into a market that is famished for 3D product," said **Tom Tait** of Catalyst Entertainment, adding, "We're very eager to see the price point."

Although Xenotech and Imagica haven't released pricing details, Reyna expects that using the process for a new film will cost roughly as much as shooting with a 3D camera or rig, but will provide the bonus of not needing cumbersome 3D hardware on the set. Conversion costs may decline as the cost of computer hardware falls.

A scene from Antarctica, *originally shot in 2D and processed by the Xenotech 3D conversion system. This stereo pair is printed for cross-eyed viewing. In order to see it in 3D, cross your eyes so that the two images overlap, and use the head of the seal in the middle to bring them into alignment. Because your eyes are not used to focusing this way, the scene will appear out of focus at first. While holding the images aligned, relax your eyes, allowing them to come slowly into focus. The scene may come into focus briefly and then pop out again, but be patient. Once you have it in focus, you should be able to look around the whole scene and observe its depth. In this relatively dark scene, printed small and in low-res black and white, the effect is rather subtle. In an LF theater it should be somewhat more impressive. Original frame courtesy of Heliograph, Chicago's Museum of Science and Industry, and the Australian Film Finance Corporation, Pty. Ltd.*

Moore: Better Mousetraps or Better Cheese?

*(From **MOORE** on page 1)*

water built radial irrigation systems. This created the beautiful patterns I saw from the airplane window.

The grid system reflected a certain mindset. It got there for a reason, but it's only one definition of our country – a manifestation of a certain belief pattern. It's what I call a "ground view" of a problem: a pre-established mindset or viewpoint. Ground views can have unintended consequences when they conflict with reality. The grid system was based on a real estate point of view that conflicted with the people's direct interaction with the land. Taking an aerial view (something that works quite well in LF photography) often gives a better perspective on the situation.

Gridlock

Conventional wisdom in the LF business says, "Museums are not risk takers by nature; commercial cinemas *are* risk takers by nature." That's a ground view.

Here's the aerial viewpoint: "Museums became risk takers by financing films; commercial exhibitors do everything they can to eliminate risk so they can build more theaters." So a different perspective reverses the perception of the risk pattern.

Ground view: "We need more exhibition infrastructure to help pay for the films." That's the mantra we hear over and over, and it to me sounds just like the electric company saying, "You can only have power if we have the grid." (There's that grid again!)

The aerial view, however, takes in the larger picture and says, "What we really need is more production infrastructure to make better films to in turn fill existing exhibition infrastructure and create demand for more theaters."

In other words, the allocation of assets is misplaced in our current way of doing business. The LF "grid" is locked in an institutional point of view while our audience interacts directly with the film.

Cheating the Audience

Until now, making an LF film has usually gone like this: You write up a treatment and shooting script, including a wish list of shots. You go out and film what the available time, money, and circumstances will allow. Then you come back and write a narration script that describes for the audience what you intended to show them but weren't able to capture.

This is the critical difference between Hollywood and our business. Instead of putting up enough money to capture on film that which we intended to show in the first place, we combine the images we could afford to produce with a description of how the real movie – the one that didn't get made – is kind of like the one the audience is seeing.

As a result, we aren't making really good films. Our science films don't use science demonstrably to tell a story. It doesn't have to be like that. By way of analogy, most visitors to the Exploratorium in San Francisco don't find the explanatory plaques until after they've done the experiment. And the explanations are only for the grown-ups, anyway, since the kids don't want to read, they just want to dash in and play. But at a certain level, they're getting the science.

I think that too many LF films are like well-meaning museum labels: largely unheeded explications of overwhelming visuals. The ever-present narrator is always trying to make the audience see things that they aren't actually seeing, and I think they feel cheated.

Let's Get Real

The LF industry has spent years copying other media without really finding our format's unique role. We started out copying world's fair pavilion exhibits on film and the world's fair film clone was born. Then we did theme park pavilion copies, then natural history documentary copies, TV science documentary copies, dramatic re-enactment copies, Hollywood mini-epic copies, and now we have afternoon school special copies. Some of them may be good, but most are copies.

Clearly, there's a lot missing in our standard approach to making these films. To paraphrase Bayley Silleck, LF film has rarely realized its potential to address subjects entertainingly, with humor, with pathos, with humanity. Such films would be very different from the destructive and mind-numbing fare on many of today's megaplex screens. We *can* make films that are human and artistic.

Brenda Laurel, a telepresence expert, has said,

> *It's not enough to imitate life. Dramatically constructed worlds are controlled experiments where the irrelevant is stripped away and the bare bones of human choice and situations are revealed through significant action.*

I don't think the debate in LF circles should be about education versus entertainment. It should be about valid

experience, whether that's scientific experience or emotional experience. Laurel is saying that you've got to have real characters, who do real things with believable motives. They don't do things because they want to wind up 38 minutes later with a conclusion that's compatible with the film's mission. Characters have to behave in credible ways – they have to serve the story out of their own motives, not the filmmaker's. People have real reasons for doing what they do.

The problem is that LF is a medium trying to tell a short story in a miasma of detail worthy of Tolstoy. Our audiences are constantly being misdirected by all the interesting things going on in the picture that are competing with our humble narrative. So much so that sometimes we just give in and say, "OK, let's give them three minutes of interesting. Now, back to the script."

I think that the failure of most LF films to tell stories is not due to shortcomings in the medium or, for that matter, shortcomings in the majority of filmmakers. Filmmakers want and need to tell stories. We can write all the stories on paper we want, but if we don't have control over the image, we can't realize the story in film. Gaining control over the images means gaining control over the funding.

How do we change things? The judgement and experience necessary to make better films has to come from people who know how to make films. The problem is that, as Laurel Ladevich has put it, people fear filmmakers. Corporate CEOs and museum Executive Directors seem to expect filmmakers to go out of control at great expense. And, in fact, filmmakers *do* need to be controlled.

But, as Gandhi said, "Freedom is not worth having if it does not connote the freedom to err." Somebody has to be out there erring (and someone making corrections) or nothing worthwhile will get done. You can't be always safe. Safe doesn't fill theater seats.

Put Your Money Where Your Format Is

What's wrong in the LF business today is that the allocation of assets is misplaced: all the money is going to building theaters instead of to making films. How many existing or new theaters have a film in their capital budgets? In the past, this lack of planning distorted the market and slowed the quantity and quality of new films. In today's ongoing chicken-and-egg debate, the real estate side seems to be winning, and I believe that that has to change.

In Hollywood, small independent films, appealing to audiences far smaller than ours, can be made on a shoestring for one simple reason: the easy availability of the means of production. There's equipment everywhere, and people willing to provide sweat equity.

In contrast, to make an LF film, you have to spend several years to get sponsors and funding, only to be told in the middle of your two-year production schedule that no cameras are available. Or that the cameras are available if you can shoot the whole film in three weeks. There just isn't enough production infrastructure.

There should be more cameras, more equipment, and more realistic budgets – so that shooting schedules can be more flexible and filmmakers can have time to go back when necessary and do things right.

Distinguish the Product, Develop the Medium

Today the industry includes all kinds of exhibitors, and we have to face that issue and find common ground to help the industry as a whole succeed and thrive. And what do commercial and educational theaters have in common? Giant screens and seats to fill.

Commercial LF theaters have the same problem as the educational theaters: no one's there on Wednesdays at 11 a.m. So they'll be booking the educational films and competing with the non-profits for those daytime audiences. Likewise, museum theaters can compete with commercial theaters for evening traffic, staying open after dark with features designed for nighttime audiences – teens, families, people on dates. In other words, both types of theaters will be showing both types of films.

Furthermore, all LF theaters need *product* differentiation, not just *medium* differentiation. Something different from all the Hollywood features running in the 48-plex across the street. Otherwise, how are you going to sell people on a much shorter film at the same or a higher ticket price? Offering a short version of *Star Wars* or a truncated James Bond flick at twice the price isn't going to cut it after the novelty wears off.

One of the problems with LF films is the length of the stories we can tell. For example, if I were choosing a crossover subject right now, it wouldn't be a Hollywood epic. I wouldn't try to make *Far and Away* in 40 minutes. I would make a really great *Tales from the Crypt* episode – a short story with a beginning, middle, and end that appeals to the same demographic that likes blockbuster movies.

Coincidentally, museums need to loosen up a bit with a "bring 'em in the door" policy that would attract the same demographic and introduce their great cultural and scientific institutions to a broader public. Exciting story-driven science films might prove the inverse to be true for commercial operators.

How will LF theaters – in either setting – clearly and sharply differentiate what they're showing from the rest of the stuff out there? One answer is happening right now – it's called 3D. It would seem to be a stupid business decision to install an LF projector that costs two or three times more than a standard unit (and for which the films also cost two or three times as much to make). But the reason exhibitors are doing just that in droves is product differentiation. They are paying that premium so that when a ticket buyer is standing in line he or she can say, "Hmmm.... I can see a movie, a movie, a movie... or a 3D movie!" Not "a movie, a movie, a movie, or... a slightly bigger movie."

Catching the Mouse

Let's look at the aerial view again, the big picture, and try to answer the questions we started asking 25 years ago when contemporary LF was invented: What is a film? What works best in our medium, and what stories are appropriate?

*(See **MOORE** on page 10)*

*(From **MOORE** on page 9)*

Then let's put some money on the answers. LF is an art form distinct from other media and with amazing possibilities. That's why it can fit easily in both the museum sector and the entertainment sector.

Let's work towards cost-effective, useful product differentiation. Let's do it together – commercial operators, nonprofit operators and filmmakers. Cooperation between the commercial and the institutional theaters could allow us all to focus on the real issue – the lack of money and equipment for making films.

Consider educational and commercial theaters as two mousetraps of slightly different design. Films are the cheese in the trap: if the cheese is no good, the traps – no matter how many of them there are – stay empty. If we make great cheese, we'll get plenty of mice, and someone will find a way to build more mousetraps.

Bookings: January 1998 by film

Films shown at least once during the month

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the World Wide Web, and other sources.

We will make every effort to improve the thoroughness, accuracy and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

Key to Status:

A - most frequent or only show
B - any other regularly scheduled film
E - evenings or weekends only
F - festivals or less than one month run
S - irregularly for schools, not on public schedule

Film	Theater	Open	Close	Status
Africa	Aguascalientes	10/1/97	3/98	
	Baltimore			S
	Bochum	12/17/97	6/1/98	A
	Boston			S
	Calcutta	5/1/97	4/30/98	
	Cape Town	7/14/95		B
	Chiba City	12/1/97	3/31/98	A
	Cleveland	11/22/97		B
	Hastings	11/25/97	6/8/98	A
	Indianapolis CMI	1/5/98	5/98	
	Madrid	9/14/97	8/31/98	
	Matsusaka	12/13/97	6/13/98	
	Mexico City	10/6/97	6/5/98	A
	Milwaukee	10/25/97	6/5/98	
	Munich	11/6/97		E
	Orlando OSC	11/1/97	3/13/98	A
	Perth	12/20/97		
	Pusan	10/97	3/98	
	Seville	10/16/97	6/15/98	S
	Sudbury			S
	Sydney	12/1/97	1/10/98	B
	Tianjin	1/1/98	12/31/98	
	Vancouver CN	1/1/98		
	Vila Franca	1/1/98	12/31/98	
	Winnipeg	8/20/97	12/31/98	
Alamo	San Antonio	1/88	12/99	A
Alaska	Hague	12/11/97	5/10/98	A
	Jersey City	10/1/97		A
	Kagoshima IMAX	10/1/97	3/31/98	
	Katoomba	12/19/97	12/18/98	B
	Los Angeles	9/12/97	1/31/98	B
	Louisville	9/6/97	1/14/98	A
	Louisville	1/15/98	5/6/98	B
	Munich	11/6/97		B
	Norwalk	1/1/98	6/18/98	A
	Ontario Mills	10/3/97	2/5/98	
	Osaka Sci	12/1/97	6/1/98	A
	Perth	1/98	4/98	A
	Philadelphia	6/14/97	2/5/98	A
	Richmond	12/5/97	4/3/98	A
	San Diego	10/17/97	6/98	
	Seattle PSC	12/97	6/98	
	Taipei MCRC	1/98	7/98	
	Toronto OSC	12/1/97	3/6/98	B
	Vienna	1/8/98	3/31/98	B
	Vienna	9/26/97	1/7/98	A
	Zion	11/10/97	3/31/98	B
Amazon	Atlanta FMNH	1/1/98	4/30/98	A
	Los Angeles	9/12/97	1/31/98	A
	Montreal	9/12/97	3/29/98	A
	Munich	11/6/97		B
	Rotterdam	12/11/97	6/10/98	
	Speyer Imax	11/14/97		
	Stockholm	11/21/97	3/5/98	A
	Vancouver CN	11/28/97	4/30/98	B
	Vienna	1/9/98	6/30/98	A
Antarc	Baltimore	1/16/98	1/21/98	A
	Denver	6/13/97	3/12/98	E
	Hastings			S
ATSOT	Apple Valley	7/26/97	2/28/98	B
	Barcelona	5/97	4/98	A
	Bochum	12/97	5/98	
	London Troc	12/12/97		A
	Munich	11/6/97	4/30/98	A
	New York Sony			B
	Ontario Edw	11/26/97	3/31/98	B
	Quebec	10/18/97	2/23/98	A
	Sinsheim	9/12/97	8/31/98	A
	Sydney	10/97		
Beavers	Baltimore			S
	Branson	3/14/97	3/14/98	
	Fancyworld 1	1/1/98	2/28/99	
	London Troc	12/12/97		B
	Syracuse	9/6/97	1/6/98	
BP	Bochum	12/18/97	4/30/98	
	London Troc	12/12/97		B
	Munich	11/6/97		B
	Omaha	12/17/97	3/31/98	
	Speyer Imax	5/19/95		B
Closed	Bradford	8/29/97	12/98	
	Gurnee	10/97	3/98	
	Poitiers Imax	12/97	1/98	
	Poitiers MC	12/97	1/98	
	Poitiers Omni	12/97	1/98	
	Poitiers Solido	12/97	1/98	
	Santa Clara	11/3/97	3/27/98	
	Shakopee	10/97	3/98	
CV	Copenhagen	2/1/97	1/31/98	A
	Hampton	11/27/97	1/14/98	B
	Hong Kong	9/16/97	2/8/98	A
	Huntsville			B
	London ON	12/5/97		A
	Lucerne	11/1/97		
	Myrtle Beach	1/1/98	2/28/98	A
	New York NH	6/1/97		B
	Stockholm	11/21/97	3/5/98	B
	Tokorozawa	12/1/97	3/31/98	
	Vancouver SW	11/18/96	11/7/98	B
	Vila Franca	3/1/97	3/1/98	A
	Wash NASM	8/8/96		A
DIA	Halifax	1/23/98	5/98	B
	Hutchinson			S
	KSC 1	7/21/95	12/31/99	A
DIS	Dayton	12/15/97	5/22/98	
	Hastings			S
	Huntsville			A
	Hutchinson			S
	Kitakyushu	4/97	3/98	
	Lucerne	7/1/97	6/30/98	
	Speyer Dome	8/2/97		B
Discov	Monterrey	2/5/97	8/6/98	
EC	San Simeon			A
EMSH	Seattle Omni			A
EOTS	Chiba City	11/9/92	3/31/98	A
FITS	Poitiers MC	2/1/97	2/98	A
Flyers	Warner Robins	7/92		A
FMHG	Virginia Beach	6/16/97		
FOK	Hastings			S
	London ON	6/1/97		S
FP	Monterrey	8/1/97	1/98	B
	Vila Franca	5/10/97	5/10/98	A
GAW	Baltimore	8/1/97	6/30/98	
	Branson	3/15/97		B

Film	Theater	Open	Close	Status
	Myrtle Beach	1/1/98	5/31/98	E
	Phoenix	11/15/97	5/14/98	A
	Saint Louis Arch	3/3/97	3/2/98	A
	Sudbury	1/30/98	2/15/98	
GC	Cape Town	4/14/97		B
	Grand Canyon	11/1/97		A
	London Troc	12/12/97		B
	Madrid	10/16/97	10/15/98	
	Munich	11/6/97		B
	New Orleans	11/30/97	3/31/98	
	Speyer Imax	5/19/95		B
	Stockholm	3/29/96	3/5/98	B
	Tampa	12/19/97	5/21/98	
HBIP	Norwalk	1/1/98	6/18/98	E
HD	New York Sony	5/9/97	5/9/98	
	Osaka Sun	1/1/98	5/31/98	A
Heart	Dollywood	4/10/94		A
HH	Honolulu DCI	12/2/91		A
	Monterrey	8/6/97	2/5/98	A
IA	Quebec	10/18/97	2/23/98	B
Imagine	Munich	11/27/97		
IN	Apple Valley	11/26/97	1/11/98	A
	Branson	11/26/97		B
	Brossard	12/4/97	1/98	A
	Calgary EC	11/28/97	1/98	
	Charlotte	11/28/97	1/98	
	Chicago NP	11/26/97	1/98	
	Dallas SP	11/27/97	1/98	
	Edmonton	11/28/97	1/98	
	Galveston	11/26/97	1/18/98	A
	Indianapolis WR	11/28/97	1/98	
	Irvine	11/23/97	1/98	
	Las Vegas Lux	11/26/97	1/2/98	A
	Lubbock	11/26/97	1/98	
	New York Sony	11/26/97	1/98	A
	Norwalk	11/28/97	1/98	
	Ontario Edw	11/26/97	1/98	A
	Regina	11/28/97	1/98	
	Seattle PSC	11/28/97	1/98	
	Sydney	12/4/97	2/98	
	Toronto OP	12/1/97	1/98	
	Vancouver CN	11/28/97	1/8/98	A
	Winnipeg	11/28/97	1/98	
ITD	Apple Valley	4/5/97	5/31/98	A
	Chattanooga	4/97	5/99	B
	Chicago NP	8/15/97	8/15/98	
	Galveston	1/19/98	5/21/98	A
	Kaohsiung	9/5/97	9/30/99	
	Las Vegas Lux	6/27/97	3/14/98	A
	Madrid	7/97	6/98	A
	Ontario Edw	11/26/97	12/30/99	B
	Poitiers Solido	2/7/97	2/98	A
	Sinsheim	4/28/96		B
L5	Chattanooga	11/15/97		
	Copenhagen	1/98	6/98	
	Galveston	12/26/96		A
	Kaohsiung	10/1/97	3/31/99	
	Singapore SC	10/1/97	2/28/98	A
	Sinsheim	10/20/96		B
	Tokyo ACM	10/1/97	3/31/98	B
	Tokyo IMAX	7/5/97	1/5/98	
LB	Munich	11/27/97		
	Sinsheim	11/3/97		B
	Taejon Sci	7/1/97	6/30/99	
LS	Boston	9/12/97	3/5/98	A
	Cleveland	11/21/97		A
	Galveston	1/19/98		E
	Halifax	1/23/98	5/98	A
	Hull	10/4/97	3/21/98	B
	Hutchinson			S
	Laie	5/1/95	4/30/98	B
	Leon	1/14/97	1/14/98	A
	Munich	11/6/97		B
	Norfolk	6/1/94		A
	Oulu	4/28/97	4/27/98	
	Portland	4/1/97	10/1/98	
	Puebla	9/27/97	2/15/98	
	Seattle Omni	11/10/95	11/9/00	B
	Speyer Dome	11/14/97		B
	Stockholm	9/8/95	3/5/98	B
	Vancouver SW			S
	Xalapa	11/1/97	10/30/98	A
Mexico	Scottsdale	10/2/97	3/98	B
MG	London ON	9/16/97		S
	Vienna	6/24/97	1/8/98	B
MOF	Boston	9/19/97	3/15/98	
	Branson	5/1/97	4/30/98	B
	Denver	10/3/97	3/12/98	A
	Duluth	11/7/97	2/28/98	A
	Hampton	1/15/98	5/27/98	B
	Hampton	11/27/97	1/14/98	A
	Houston MNS	9/26/97	3/20/98	A
	Hutchinson	11/14/97	3/11/98	A
	Louisville	1/15/98	5/6/98	A
	Ontario Mills	11/21/97	3/20/98	
	Pensacola	11/8/96		A
	Pittsburgh	12/12/97	6/11/98	A
	Portland	1/1/98	11/20/98	B
	Richmond	12/6/97	4/3/98	B
	Saint Louis SC	10/10/97	2/12/98	
	San Diego	10/97		B
	Seattle PSC	7/31/97	3/4/98	
	Speyer Dome	12/5/97	4/4/98	A
	Stockholm	4/11/97	3/5/98	B
MOTM	Cocoa	2/97	1/98	
	Munich	11/6/97		B
	Tianjin	5/97	4/98	
MTM	Alamogordo	7/1/97	6/30/98	A
	Brossard	9/18/97	2/25/98	B
	Copenhagen	10/23/97	10/23/98	
	Dallas SP	9/25/97	9/98	A
	Edmonton	1/5/98	12/31/98	
	Hampton	1/15/98	4/1/98	A
	Houston SCH	6/28/97	7/98	
	Hull	8/27/97	3/16/98	A
	Hutchinson	11/14/97	3/11/98	B
	Indianapolis WR	8/7/97		
	Kansas City Zoo	10/18/97	3/13/98	A
	KSC 1	5/21/97		A
	Lubbock	8/1/97		
	Paris Def	10/15/97	3/31/98	A
	Regina	5/23/97	4/98	A
	San Antonio	8/29/97	2/98	
	Scottsdale	10/2/97	2/2/98	A
	Vancouver SW	11/17/97	3/12/98	A
	Wash NASM	5/21/97		B
	Winnipeg	11/2/97	3/4/98	
Niagara	Baltimore	10/17/97	1/17/98	E
	Niagara	1/96	12/98	A
OLL	Branson	1/1/93	12/31/99	A
PO	Laie	1/96		B
ROF	Baltimore			S
	Honolulu DCI	1/18/94		B
	Kansas City Zoo	1/17/98	7/3/99	B
	Munich	11/6/97		B
	Speyer Dome	8/2/97		B
	Vienna	4/4/97	1/8/98	B
RSATM	Hutchinson	11/14/96	1/3/98	E
	Perth	11/5/97	4/4/98	E
	Portland	11/18/97	3/31/98	E
	Yellowstone	12/7/97	3/31/98	E
SC	Baltimore	1/1/98	1/15/98	B
	Baltimore			S
	Boston			S
	Hampton	11/27/97	1/14/98	B
	Munich	11/6/97		E
	Philadelphia	1/30/98	6/19/98	A
	Tijuana	8/16/97	5/30/98	
SE	Boston	10/1/97	1/4/98	B
	Brossard	12/4/97	3/31/98	
	Brussels	3/13/97	3/98	A
	Hamaoka	4/1/97	3/31/98	A
	Kitakyushu	3/20/97	3/5/98	A
	Little Rock	1/10/97	6/5/98	A
	London ON	11/7/97		A
	Los Angeles	10/18/96	1/31/98	B
	Munich	11/6/97		E
	Regina	12/26/96	1/1/98	A
	Seoul	11/8/97	5/7/98	A
	Sudbury	9/17/97	1/29/98	A
	Vila Franca	2/1/97	2/1/98	A
	Wash NASM	10/31/97	4/30/98	E
	Yokohama	4/1/97	3/31/98	A
Seasons	Atlanta FMNH	1/1/98	3/31/98	B
SFTGS	Madrid	7/97	6/98	B
	Memphis	10/18/97	2/6/98	A
	Munich	11/6/97		E
	Norfolk	7/1/97	1/31/98	B
SI	London ON	12/97		S
	Taejon Earth	7/1/97	6/30/99	A
SOLOE	Copenhagen	6/1/97	6/1/98	
	London ON	12/1/96		S
	Vila Franca	11/20/97	11/20/98	
Speed	Coomera	12/96	2/98	B
SSpdwy	Baltimore	1/22/98	5/21/98	A
	Corsicana	9/1/97	2/1/98	
	Edmonton	12/22/97	8/31/98	B
	Fort Lauderdale	1/31/98	7/1/98	
	Houston MNS	8/8/97	1/2/98	B
	Jersey City	10/97		B
	Katoomba	7/1/97	7/1/98	B
	Louisville	9/6/97	1/14/98	B
	Mexico City	9/1/97	4/30/98	A
	Osaka Sun	12/2/97		
	Paris Geo	11/97	4/30/98	
	Regina	6/15/97	6/15/98	A
	Speyer Imax	11/14/97		A
	Tokyo TSC	9/6/97		
	Townsville	10/1/97	9/30/98	
	Vancouver SW	11/17/97		B
SSymph	Nagano IMAX	10/96	12/98	A
T40	Branson	4/1/97		B
	Brossard	1/13/98	4/30/98	
	Irvine	1/1/98	3/1/98	
	Lubbock	2/15/97	2/1/98	B
	Memphis	10/18/97	2/6/98	B
	Milwaukee	12/6/97	3/6/98	
	New York NH	1/20/98	5/20/98	
	Ontario Edw	1/1/98	3/1/98	
	Sudbury	9/17/97	1/29/98	B
T90	Hampton	11/27/97	1/14/98	E
	Norwalk	1/1/98	6/18/98	E
TBAA	Phoenix	10/4/97	5/10/98	B
TF	Dayton	1/1/97	12/31/99	
	Hastings			S
	Katoomba	7/26/96	1/31/98	
	Leon	8/30/97	7/31/98	A

Jan. 1998 by Theater

Film	Theater	Open	Close	Status
	Madrid	7/97	6/98	B
	Pensacola	11/6/97	3/22/98	B
	Warner Robins	7/92		A
	Wash NASM	7/1/76	12/31/99	A
TR	Brussels	10/8/97		A
	Chicago MSI	1/30/98	5/98	B
	Chicago MSI	10/97	1/29/98	A
	Copenhagen	12/97	5/98	
	London Troc	12/12/97		B
	Madrid	5/97		A
	Montreal	9/12/97	3/29/98	B
	Myrtle Beach	1/4/98	5/23/98	A
	Ontario Edw	7/97	3/98	B
	Philadelphia	10/7/97		B
	Portland	10/97	4/98	A
	Singapore SC	12/2/97	3/14/98	A
	Sydney	7/97	7/98	A
	Tokyo IMAX	11/97	5/98	
	Winnipeg	11/97	3/98	
TRF	Albuquerque	9/97	3/98	A
	Baltimore	10/17/97	1/17/98	E
	Boston			S
	Hastings	12/9/97	3/23/98	B
	Hastings	10/14/97	3/23/98	A
	Indianapolis CMI	10/31/97	1/29/98	A
	Kansas City Zoo	7/19/97	1/16/98	B
	Vantaa	1/9/97	8/30/98	A
TTL	Baltimore	1/1/98	1/15/98	B
	Baltimore			S
	Boston			S
	Orlando OSC	11/1/97	3/13/98	B
	Seville	10/1/97	4/30/98	
	Syracuse	10/15/97	4/30/98	
VLBP	Shima	1/96	12/98	
WATE	Katoomba	6/1/97		A
Whales	Calgary EC	11/5/97	3/4/98	
	Cape Town	7/17/97		A
	Chicago MSI	1/30/98	5/98	B
	Cincinnati	10/18/97	2/13/98	A
	Fort Worth	11/7/97	5/7/98	
	Honolulu DCI	1/15/97		B
	Houston MNS	11/26/97	5/1/98	A
	Los Angeles	6/20/97	1/31/98	B
	Lubbock	10/1/97	3/31/98	
	Lucerne	7/1/97	1/98	A
	Munich	11/6/97		B
	Myrtle Beach	1/1/98	1/31/98	B
	Nagoya OT	9/30/97	3/31/98	A
	New Orleans	8/29/97	2/28/98	
	New York NH	10/11/97	4/11/98	A
	Omaha	3/1/97	3/98	A
	Rochester	9/12/97		A
	Saint Paul	10/3/97	2/13/98	
	Seattle Omni	7/97		B
	Speyer Imax	6/27/97		A
	Toronto OP	9/15/97	9/98	
	Vienna	7/1/97	1/8/98	B
WOC	Brossard	9/16/97	4/98	A
	Indianapolis CMI	1/98	6/98	
	Paris Def	3/5/97	3/31/98	B
	Paris Geo	9/96	1/98	B
	Poitiers Imax 3D	2/7/97	2/98	A
Yell	Munich	11/6/97		B
	Yellowstone	10/16/97	4/30/98	A
ZC	Zion	11/1/97	3/31/98	A

Theater	Film	Open	Close	Status
Aguascalientes	Africa	10/1/97	3/98	
Alamogordo	MTM	7/1/97	6/30/98	A
Albuquerque	TRF	9/97	3/98	A
Apple Valley	ATSOT	7/26/97	2/28/98	B
	IN	11/26/97	1/11/98	A
	ITD	4/5/97	5/31/98	A
Atlanta FMNH	Amazon	1/1/98	4/30/98	A
	Seasons	1/1/98	3/31/98	B
Baltimore	Africa			S
	Antarc	1/16/98	1/21/98	A
	Beavers			S
	GAW	8/1/97	6/30/98	
	Niagara	10/17/97	1/17/98	E
	ROF			S
	SC			S
	SC	1/1/98	1/15/98	B
	SSpdwy	1/22/98	5/21/98	A
	TRF	10/17/97	1/17/98	E
	TTL	1/1/98	1/15/98	B
	TTL			S
Barcelona	ATSOT	5/97	4/98	A
Bochum	Africa	12/17/97	6/1/98	A
	ATSOT	12/97	5/98	
	BP	12/18/97	4/30/98	
Boston	Africa			S
	LS	9/12/97	3/5/98	A
	MOF	9/19/97	3/15/98	
	SC			S
	SE	10/1/97	1/4/98	B
	TRF			S
	TTL			S
Bradford	Closed	8/29/97	12/98	
Branson	Beavers	3/14/97	3/14/98	
	GAW	3/15/97		B
	IN	11/26/97		B
	MOF	5/1/97	4/30/98	B
	OLL	1/1/93	12/31/99	A
	T40	4/1/97		B
Brossard	IN	12/4/97	1/98	A
	MTM	9/18/97	2/25/98	B
	SE	12/4/97	3/31/98	
	T40	1/13/98	4/30/98	
	WOC	9/16/97	4/98	A
Brussels	SE	3/13/97	3/98	A
	TR	10/8/97		A
Calcutta	Africa	5/1/97	4/30/98	
Calgary EC	IN	11/28/97	1/98	
	Whales	11/5/97	3/4/98	
Cape Town	Africa	7/14/95		B
	GC	4/14/97		B
	Whales	7/17/97		A
Charlotte	IN	11/28/97	1/98	
Chattanooga	ITD	4/97	5/99	B
	L5	11/15/97		
Chiba City	Africa	12/1/97	3/31/98	A
	EOTS	11/9/92	3/31/98	A
Chicago MSI	TR	10/97	1/29/98	A
	TR	1/30/98	5/98	B
	Whales	1/30/98	5/98	B
Chicago NP	IN	11/26/97	1/98	
	ITD	8/15/97	8/15/98	
Cincinnati	Whales	10/18/97	2/13/98	A
Cleveland	Africa	11/22/97		B
	LS	11/21/97		A
Cocoa	MOTM	2/97	1/98	
Coomera	Speed	12/96	2/98	B

Theater	Film	Open	Close	Status
Copenhagen	CV	2/1/97	1/31/98	A
	L5	1/98	6/98	
	MTM	10/23/97	10/23/98	
	SOLOE	6/1/97	6/1/98	
	TR	12/97	5/98	
Corsicana	SSpdwy	9/1/97	2/1/98	
Dallas SP	IN	11/27/97	1/98	
	MTM	9/25/97	9/98	A
Dayton	DIS	12/15/97	5/22/98	
	TF	1/1/97	12/31/99	
Denver	Antarc	6/13/97	3/12/98	E
	MOF	10/3/97	3/12/98	A
Dollywood	Heart	4/10/94		A
Duluth	MOF	11/7/97	2/28/98	A
Edmonton	IN	11/28/97	1/98	
	MTM	1/5/98	12/31/98	
	SSpdwy	12/22/97	8/31/98	B
Fancyworld 1	Beavers	1/1/98	2/28/99	
Fort Lauderdale	SSpdwy	1/31/98	7/1/98	
Fort Worth	Whales	11/7/97	5/7/98	
Galveston	IN	11/26/97	1/18/98	A
	ITD	1/19/98	5/21/98	A
	L5	12/26/96		A
	LS	1/19/98		E
Grand Canyon	GC	11/1/97		A
Gurnee	Closed	10/97	3/98	
Hague	Alaska	12/11/97	5/10/98	A
Halifax	DIA	1/23/98	5/98	B
	LS	1/23/98	5/98	A
Hamaoka	SE	4/1/97	3/31/98	A
Hampton	CV	11/27/97	1/14/98	B
	MOF	11/27/97	1/14/98	A
	MOF	1/15/98	5/27/98	B
	MTM	1/15/98	4/1/98	A
	SC	11/27/97	1/14/98	B
	T90	11/27/97	1/14/98	E
Hastings	Africa	11/25/97	6/8/98	A
	Antarc			S
	DIS			S
	FOK			S
	TF			S
	TRF	12/9/97	3/23/98	B
	TRF	10/14/97	3/23/98	A
Hong Kong	CV	9/16/97	2/8/98	A
Honolulu DCI	HH	12/2/91		A
	ROF	1/18/94		B
	Whales	1/15/97		B
Houston MNS	MOF	9/26/97	3/20/98	A
	SSpdwy	8/8/97	1/2/98	B
	Whales	11/26/97	5/1/98	A
Houston SCH	MTM	6/28/97	7/98	
Hull	LS	10/4/97	3/21/98	B
	MTM	8/27/97	3/16/98	A
Huntsville	CV			B
	DIS			A
Hutchinson	DIA			S
	DIS			S
	LS			S
	MOF	11/14/97	3/11/98	A
	MTM	11/14/97	3/11/98	B
	RSATM	11/14/96	1/3/98	E
Indianapolis CMI	Africa	1/5/98	5/98	
	TRF	10/31/97	1/29/98	A
	WOC	1/98	6/98	
Indianapolis WR	IN	11/28/97	1/98	
	MTM	8/7/97		
Irvine	IN	11/23/97	1/98	
	T40	1/1/98	3/1/98	
Jersey City	Alaska	10/1/97		A

Theater	Film	Open	Close	Status
	SSpdwy	10/97		B
Kagoshima IMAX	Alaska	10/1/97	3/31/98	
Kansas City Zoo	MTM	10/18/97	3/13/98	A
	ROF	1/17/98	7/3/99	B
	TRF	7/19/97	1/16/98	B
Kaohsiung	ITD	9/5/97	9/30/99	
	L5	10/1/97	3/31/99	
Katoomba	Alaska	12/19/97	12/18/98	B
	SSpdwy	7/1/97	7/1/98	B
	TF	7/26/96	1/31/98	
	WATE	6/1/97		A
Kitakyushu	DIS	4/97	3/98	
	SE	3/20/97	3/5/98	A
KSC 1	DIA	7/21/95	12/31/99	A
	MTM	5/21/97		A
Laie	LS	5/1/95	4/30/98	B
	PO	1/96		B
Las Vegas Lux	IN	11/26/97	1/2/98	A
	ITD	6/27/97	3/14/98	A
Leon	LS	1/14/97	1/14/98	A
	TF	8/30/97	7/31/98	A
Little Rock	SE	1/10/97	6/5/98	A
London ON	CV	12/5/97		A
	FOK	6/1/97		S
	MG	9/16/97		S
	SE	11/7/97		A
	SI	12/97		S
	SOLOE	12/1/96		S
London Troc	ATSOT	12/12/97		A
	Beavers	12/12/97		B
	BP	12/12/97		B
	GC	12/12/97		B
	TR	12/12/97		B
Los Angeles	Alaska	9/12/97	1/31/98	B
	Amazon	9/12/97	1/31/98	A
	SE	10/18/96	1/31/98	B
	Whales	6/20/97	1/31/98	B
Louisville	Alaska	9/6/97	1/14/98	A
	Alaska	1/15/98	5/6/98	B
	MOF	1/15/98	5/6/98	A
	SSpdwy	9/6/97	1/14/98	B
Lubbock	IN	11/26/97	1/98	
	MTM	8/1/97		
	T40	2/15/97	2/1/98	B
	Whales	10/1/97	3/31/98	
Lucerne	CV	11/1/97		
	DIS	7/1/97	6/30/98	
	Whales	7/1/97	1/98	A
Madrid	Africa	9/14/97	8/31/98	
	GC	10/16/97	10/15/98	
	ITD	7/97	6/98	A
	SFTGS	7/97	6/98	B
	TF	7/97	6/98	B
	TR	5/97		A
Matsusaka	Africa	12/13/97	6/13/98	
Memphis	SFTGS	10/18/97	2/6/98	A
	T40	10/18/97	2/6/98	B
Mexico City	Africa	10/6/97	6/5/98	A
	SSpdwy	9/1/97	4/30/98	A
Milwaukee	Africa	10/25/97	6/5/98	
	T40	12/6/97	3/6/98	
Monterrey	Discov	2/5/97	8/6/98	
	FP	8/1/97	1/98	B
	HH	8/6/97	2/5/98	A
Montreal	Amazon	9/12/97	3/29/98	A
	TR	9/12/97	3/29/98	B
Munich	Africa	11/6/97		E
	Alaska	11/6/97		B
	Amazon	11/6/97		B
	ATSOT	11/6/97	4/30/98	A
	BP	11/6/97		B
	GC	11/6/97		B
	Imagine	11/27/97		
	LB	11/27/97		
	LS	11/6/97		B
	MOTM	11/6/97		B
	ROF	11/6/97		B
	SC	11/6/97		E
	SE	11/6/97		E
	SFTGS	11/6/97		E
	Whales	11/6/97		B
	Yell	11/6/97		B
Myrtle Beach	CV	1/1/98	2/28/98	A
	GAW	1/1/98	5/31/98	E
	TR	1/4/98	5/23/98	A
	Whales	1/1/98	1/31/98	B
Nagano IMAX	SSymph	10/96	12/98	A
Nagoya OT	Whales	9/30/97	3/31/98	A
New Orleans	GC	11/30/97	3/31/98	
	Whales	8/29/97	2/28/98	
New York NH	CV	6/1/97		B
	T40	1/20/98	5/20/98	
	Whales	10/11/97	4/11/98	A
New York Sony	ATSOT			B
	HD	5/9/97	5/9/98	
	IN	11/26/97	1/98	A
Niagara	Niagara	1/96	12/98	A
Norfolk	LS	6/1/94		A
	SFTGS	7/1/97	1/31/98	B
Norwalk	Alaska	1/1/98	6/18/98	A
	HBIP	1/1/98	6/18/98	E
	IN	11/28/97	1/98	
	T90	1/1/98	6/18/98	E
Omaha	BP	12/17/97	3/31/98	
	Whales	3/1/97	3/98	A
Ontario Edw	ATSOT	11/26/97	3/31/98	B
	IN	11/26/97	1/98	A
	ITD	11/26/97	12/30/99	B
	T40	1/1/98	3/1/98	
	TR	7/97	3/98	B
Ontario Mills	Alaska	10/3/97	2/5/98	
	MOF	11/21/97	3/20/98	
Orlando OSC	Africa	11/1/97	3/13/98	A
	TTL	11/1/97	3/13/98	B
Osaka Sci	Alaska	12/1/97	6/1/98	A
Osaka Sun	HD	1/1/98	5/31/98	A
	SSpdwy	12/2/97		
Oulu	LS	4/28/97	4/27/98	
Paris Def	MTM	10/15/97	3/31/98	A
	WOC	3/5/97	3/31/98	B
Paris Geo	SSpdwy	11/97	4/30/98	
	WOC	9/96	1/98	B
Pensacola	MOF	11/8/96		A
	TF	11/6/97	3/22/98	B
Perth	Africa	12/20/97		
	Alaska	1/98	4/98	A
	RSATM	11/5/97	4/4/98	E
Philadelphia	Alaska	6/14/97	2/5/98	A
	SC	1/30/98	6/19/98	A
	TR	10/7/97		B
Phoenix	GAW	11/15/97	5/14/98	A
	TBAA	10/4/97	5/10/98	B
Pittsburgh	MOF	12/12/97	6/11/98	A
Poitiers Imax	Closed	12/97	1/98	
Poitiers Imax 3D	WOC	2/7/97	2/98	A
Poitiers MC	Closed	12/97	1/98	
	FITS	2/1/97	2/98	A
Poitiers Omni	Closed	12/97	1/98	
Poitiers Solido	Closed	12/97	1/98	
	ITD	2/7/97	2/98	A
Portland	LS	4/1/97	10/1/98	
	MOF	1/1/98	11/20/98	B
	RSATM	11/18/97	3/31/98	E
	TR	10/97	4/98	A
Puebla	LS	9/27/97	2/15/98	
Pusan	Africa	10/97	3/98	
Quebec	ATSOT	10/18/97	2/23/98	A
	IA	10/18/97	2/23/98	B
Regina	IN	11/28/97	1/98	
	MTM	5/23/97	4/98	A
	SE	12/26/96	1/1/98	A
	SSpdwy	6/15/97	6/15/98	A
Richmond	Alaska	12/5/97	4/3/98	A
	MOF	12/6/97	4/3/98	B
Rochester	Whales	9/12/97		A
Rotterdam	Amazon	12/11/97	6/10/98	
Saint Louis Arch	GAW	3/3/97	3/2/98	A
Saint Louis SC	MOF	10/10/97	2/12/98	
Saint Paul	Whales	10/3/97	2/13/98	
San Antonio	Alamo	1/88	12/99	A
	MTM	8/29/97	2/98	
San Diego	Alaska	10/17/97	6/98	
	MOF	10/97		B
San Simeon	EC			A
Santa Clara	Closed	11/3/97	3/27/98	
Scottsdale	Mexico	10/2/97	3/98	B
	MTM	10/2/97	2/2/98	A
Seattle Omni	EMSH			A
	LS	11/10/95	11/9/00	B
	Whales	7/97		B
Seattle PSC	Alaska	12/97	6/98	
	IN	11/28/97	1/98	
	MOF	7/31/97	3/4/98	
Seoul	SE	11/8/97	5/7/98	A
Seville	Africa	10/16/97	6/15/98	S
	TTL	10/1/97	4/30/98	
Shakopee	Closed	10/97	3/98	
Shima	VLBP	1/96	12/98	
Singapore SC	L5	10/1/97	2/28/98	A
	TR	12/2/97	3/14/98	A
Sinsheim	ATSOT	9/12/97	8/31/98	A
	ITD	4/28/96		B
	L5	10/20/96		B
	LB	11/3/97		B
Speyer Dome	DIS	8/2/97		B
	LS	11/14/97		B
	MOF	12/5/97	4/4/98	A
	ROF	8/2/97		B
Speyer Imax	Amazon	11/14/97		
	BP	5/19/95		B
	GC	5/19/95		B
	SSpdwy	11/14/97		A
	Whales	6/27/97		A
Stockholm	Amazon	11/21/97	3/5/98	A
	CV	11/21/97	3/5/98	B
	GC	3/29/96	3/5/98	B
	LS	9/8/95	3/5/98	B
	MOF	4/11/97	3/5/98	B
Sudbury	Africa			S
	GAW	1/30/98	2/15/98	
	SE	9/17/97	1/29/98	A
	T40	9/17/97	1/29/98	B
Sydney	Africa	12/1/97	1/10/98	B
	ATSOT	10/97		
	IN	12/4/97	2/98	
	TR	7/97	7/98	A
Syracuse	Beavers	9/6/97	1/6/98	

Theater	Film	Open	Close	Status
	TTL	10/15/97	4/30/98	
Taejon Earth	SI	7/1/97	6/30/99	A
Taejon Sci	LB	7/1/97	6/30/99	
Taipei MCRC	Alaska	1/98	7/98	
Tampa	GC	12/19/97	5/21/98	
Tianjin	Africa	1/1/98	12/31/98	
	MOTM	5/97	4/98	
Tijuana	SC	8/16/97	5/30/98	
Tokorozawa	CV	12/1/97	3/31/98	
Tokyo ACM	L5	10/1/97	3/31/98	B
Tokyo IMAX	L5	7/5/97	1/5/98	
	TR	11/97	5/98	
Tokyo TSC	SSpdwy	9/6/97		
Toronto OP	IN	12/1/97	1/98	
	Whales	9/15/97	9/98	
Toronto OSC	Alaska	12/1/97	3/6/98	B
Townsville	SSpdwy	10/1/97	9/30/98	
Vancouver CN	Africa	1/1/98		
	Amazon	11/28/97	4/30/98	B
	IN	11/28/97	1/8/98	A
Vancouver SW	CV	11/18/96	11/7/98	B
	LS			S
	MTM	11/17/97	3/12/98	A
	SSpdwy	11/17/97		B
Vantaa	TRF	1/9/97	8/30/98	A
Vienna	Alaska	9/26/97	1/7/98	A
	Alaska	1/8/98	3/31/98	B
	Amazon	1/9/98	6/30/98	A
	MG	6/24/97	1/8/98	B
	ROF	4/4/97	1/8/98	B
	Whales	7/1/97	1/8/98	B
Vila Franca	Africa	1/1/98	12/31/98	
	CV	3/1/97	3/1/98	A
	FP	5/10/97	5/10/98	A
	SE	2/1/97	2/1/98	A
	SOLOE	11/20/97	11/20/98	
Virginia Beach	FMHG	6/16/97		
Warner Robins	Flyers	7/92		A
	TF	7/92		A
Wash NASM	CV	8/8/96		A
	MTM	5/21/97		B
	SE	10/31/97	4/30/98	E
	TF	7/1/76	12/31/99	A
Winnipeg	Africa	8/20/97	12/31/98	
	IN	11/28/97	1/98	
	MTM	11/2/97	3/4/98	
	TR	11/97	3/98	
Xalapa	LS	11/1/97	10/30/98	A
Yellowstone	RSATM	12/7/97	3/31/98	E
	Yell	10/16/97	4/30/98	A
Yokohama	SE	4/1/97	3/31/98	A
Zion	Alaska	11/10/97	3/31/98	B
	ZC	11/1/97	3/31/98	A

Key to Film Abbreviations

Film	Title	Year	Fmt	Dist
Africa	Africa: the Serengeti	1994		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska	1997		HMNS
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CV	Cosmic Voyage	1996		IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Discov	Discoverers, The	1993		MFF
EC	Enchanted Castle	1996	870	DCI
EMSH	Eruption of Mount St. Helens	1980		GFC
EOTS	Echoes of the Sun	1990	SOL	IMAX
FITS	Flowers in the Sky	1990	MC	IMAX
Flyers	Flyers	1982		MFF
FMHG	Four Million Houseguests	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
FP	Flower Planet	1994		DCI
GAW	Great American West	1995		JQH
GC	Grand Canyon	1985		DCI
HBIP	Hawaii: Born in Paradise			DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Heart	Heartsong	1994	870	DW
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		IA
Imagine	Imagine	1994	3D	IMAX
IN	IMAX Nutcracker, The	1997	3D	IMAX
ITD	Into the Deep	1994	3D	IMAX
L5	L5: The First City in Space	1996	3D	IMAX
LB	Last Buffalo	1990	3D	IMAX
LS	Living Sea	1994		MFF
Mexico	Mexico	1996		SFI
MG	Mountain Gorilla	1992		IMAX
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		NFBC
MTM	Mission to Mir	1997		IMAX
Niagara	Niagara	1987		DCI
OLL	Ozarks: Legacy and Legend	1993		IMAX
PO	Polynesian Odyssey	1991		PCC
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones: At the Max	1991		IMAX
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Seasons	Seasons	1987		SMM
SFTGS	Search for the Great Sharks	1992		GFC
SI	Survival Island	1995		IMAX
SOLOE	Secret of Life on Earth	1996		IMAX
Speed	Speed	1984		MFF
SSpdwy	Super Speedway	1997		SLC
SSymph	Shinsyu Symphony	1995		DT
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992	870	DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
VLBP	Viva La Blanca Paloma	1994		DT
WATE	Wild Australia: The Edge	1997		BSF
Whales	Whales	1997		DCI
WOC	Wings of Courage	1994	3D	SPC
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

December Bookings Count

395 bookings of 65 films

#	Film	#	Film	#	Film	#	Film
25	Africa	8	TRF	2	HD	1	Imagine
22	IN	7	DIS	2	HH	1	Mexico
22	Whales	7	SC	2	MG	1	OLL
21	Alaska	6	GAW	2	Niagara	1	PO
20	MTM	6	ROF	2	SI	1	Seasons
19	MOF	6	TTL	2	T90	1	Speed
18	LS	5	Beavers	2	Yell	1	SSymph
16	SSpdwy	5	BP	1	Alamo	1	TBAA
15	SE	5	WOC	1	Discov	1	VLBP
15	TR	4	RSATM	1	EC	1	WATE
13	CV	4	SFTGS	1	EMSH	1	ZC
10	ATSOT	3	Antarc	1	EOTS		
10	ITD	3	DIA	1	FITS		
9	Amazon	3	LB	1	Flyers		
9	GC	3	MOTM	1	FMHG		
9	T40	3	SOLOE	1	HBIP		
8	L5	2	FOK	1	Heart		
8	TF	2	FP	1	IA		

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

Atomix Inc.
24574 Overland Drive
West Hills, CA 91304-6701 USA

Blackstone Films, Inc. **BFI**
5611 South Blackstone Avenue
Chicago, IL 60637 USA
Tel: 773-493-2951
Fax: 773-493-2951

California Science Center
700 State Drive
Los Angeles, CA 90037 USA
Tel: 213-744-7400
Fax: 213-744-2034

Catalyst Entertainment, Inc.
P.O. Box 5418
Santa Fe, NM 87502 USA
Tel: 505-474-8588

Cinema Plus Pty. Ltd.
Kentbridge Building, Suite 802, Level 8
491 Kent Street
Sydney, NSW 2000 AUSTRALIA
Tel: +61-2-9267-3101
Fax: +61-2-9261-2494

Computer Film Company Ltd.
19-23 Wells Street
London, W1P 3FP ENGLAND
Tel: +44-171-494-4673
Fax: +44-171-437-0490

Dennis Earl Moore Productions
137 Atlantic Avenue
Brooklyn Heights, NY 11201-5504 USA
Tel: 718-875-8024
Fax: 718-522-4358

Dentsu Tec, Inc. **DT**
3-8-5, Tsukiji, Chuo-ku
Tokyo, 104 JAPAN
Tel: _81-3-5551-9381
Fax: +81-3-5551-9356

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703

Digital Domain
300 Rose Ave
Venice, CA 90291 USA
Tel: 310-314-2800
Fax: 310-314-2888

Discovery Channel Pictures
7700 Wisconsin Avenue
Bethesda, MD 20814-1999 USA
Tel: 301-986-1999
Fax: 301-986-4824

Educational Marketing Concepts, Inc.
435 Devon Park Drive, Suite 702
Wayne, PA 19087 USA
Tel: 610-225-7200
Fax: 610-293-3253

Euromax
c/o Nat'l Museum of Photography, Film, & Television
Bradford, West Yorkshire BD1 1NQ ENGLAND, UK
Tel: +44-1-274-727-488
Fax: +44-1-274-723-155

Ex Machina
22 Rue Hegesippe Moreau
Paris, 75018 FRANCE
Tel: +33-1-44 90 11 90
Fax: +33-1-44 90 11 91

Futuroscope
RN 10, BP 2000
Poitiers, Jaunay-Clan 86130 FRANCE
Tel: +33-5-4949-3000
Fax: +33-5-4949-3030

Graphic Films Corporation **GFC**
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 213-851-4100
Fax: 213-851-4103

Heliograph
270 Devonshire Street, Level 2
Surrey Hills, NSW 2010 AUSTRALIA
Tel: +61-2-318-0191
Fax: +61-2-318-0020

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4629
Fax: 713-639-4761

Imagica USA, Inc.
5320 McConnell Avenue
Los Angeles, CA 90066-7026 USA
Tel: 310-305-8081
Fax: 310-305-7563

Imax Corporation **IMAX**
2525 Speakman Drive
Sheridan Science and Technology Park
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450

Int'l Space Theater Consortium
c/o R.H. Fleet Space Theater and Science Center
P.O. Box 33303
San Diego, CA 92163-3303 USA
Tel: 619-238-1233
Fax: 619-231-8971

Iwerks Entertainment
4540 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-841-7847

JQH Film Entertainment, Inc. **JQH**
515 Post Oak Boulevard, Suite 225
Houston, TX 77005 USA
Tel: 713-960-1293
Fax: 713-960-1450

Kinepolis IMAX Theatre
Boulevard du Centenaire 20p
Brussels, B-1020 BELGIUM
Tel: +32-2-474-2600
Fax: +32-2-474-2606

Large Format Cinema Association
8436 Colonial Drive
Stockton, CA 95209-2319 USA
Tel: 209-477-2726
Fax: 209-951-8113

Liberty Science Center
Liberty State Park, 251 Philip Street
Jersey City, NJ 07305-4699 USA
Tel: 201-451-0006
Fax: 201-451-6383

Lightspeed Design Group
1611 116th Ave NE
Bellevue, WA 98004 USA
Tel: 425-637-2818

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 714-494-1055
Fax: 714-494-2079

Moody Gardens
One Hope Boulevard
Galveston, TX 77554 USA
Tel: 409-744-4673

Museum of Discovery and Science
401 Southwest 2nd Street
Fort Lauderdale, FL 33312-1707
Tel: 954-467-6637
Fax: 954-467-0046

Museum of Science
Science Park
Boston, MA 02114-1099 USA
Tel: 617-589-0266
Fax: 617-589-0454

Museum of Science and Industry
4801 East Fowler Avenue
Tampa, FL 33617-2099 USA
Tel: 813-987-6300
Fax: 813-987-6310

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678

National Film Board of Canada **NFBC**
3155 Cote de Liesse Road
St. Laurent, PQ H4N 2N4 CANADA
Tel: 514-283-9441
Fax: 514-496-1895

National Geographic Society
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000

nWave Pictures
15060 Ventura Boulevard, Suite 400
Sherman Oaks, CA 91403-2402 USA
Tel: 818-501-7643
Fax: 818-501-6558

Rhythm and Hues
5404 Jandy Place
Los Angeles, CA 90066 USA
Tel: 310-448-7500
Fax: 310-448-7600

Science Museum of Minnesota **SMM**
30 East 10th Street
Saint Paul, MN 55101 USA
Tel: 612-221-4504
Fax: 612-221-9433

Science World British Columbia
1455 Quebec Street
Vancouver, BC V6A 3Z7 CANADA
Tel: 604-443-7440
Fax: 604-682-2923

SDA Productions
465 McGill, 9th floor
Montreal, PQ H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

Shot in the Dark Productions
840 Brevard Avenue
Rockledge, FL 32955 USA
Tel: 407-632-0133
Fax: 407-632-7448

Showscan Entertainment Inc.
3939 Landmark Street
Culver City, CA 90232-2315 USA
Tel: 310-558-0150
Fax: 310-559-7984

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570

Stephen Low Company **SLC**
795 Carson, Suite 6
Dorval, PQ H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Pepsi IMAX Theater
Trocadero, PLC
1 Picadilly Circus
London, W1V 7DD ENGLAND, UK
Tel: +44-1-71-434-0030
Fax: +44-1-71-434-1413

Wild Child Entertainment, Ltd
69 Church Street
Seymour, CT 06483-2611 USA
Tel: 203-888-2405
Fax: 203-888-2405

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 916-934-8827
Fax: 916-934-3061

Xaos, Inc.
444 De Haro Street, Ste 211
San Francisco, CA 94107 USA
Tel: 415-558-9267
Fax: 415-558-9160

Xenotech USA
1915 W Orangewood Ave, Ste 200
Orange, CA 92868 USA
Tel: 714-939-5560
Fax: 714-939-5562

SHORTS

EMC set to shoot Winter Olympics

The ***Olympic Glory*** film crew, headed by director **Kieth Merrill**, left for Nagano, Japan, in mid-January to shoot the Winter Olympic Games for **Educational Marketing Concepts, Inc.** The film is being produced by Hollywood powerhouses **Frank Marshall** and **Kathleen Kennedy**, scripted by *Schindler's List* author **Tim Keneally**, and is set for a 1999 release. *MaxImage!* will have more information and production photos from Japan in the next issue.

Mark Twain to be renamed

Stephen Low's second film for **Sony Pictures Classics, Large Format**, which has been known as ***Mark Twain's America***, will have a new name on its release this spring. In post-production right now, the 3D pic will premiere at the **Ogden's Ontario Mills** Iwerks theater. Ten other theaters have also booked, according to SPC's **Mark Katz.**

ISTC Mid-Winter in FL

The 1998 Mid-Winter Meeting of the **International Space Theater Consortium** will be held in Fort Lauderdale, FL, from Feb. 5-7. The meeting is a planning and organizing session open only to ISTC officers and committee members, and will be hosted by the **Museum of Discovery and Science**. For more information, contact ISTC Coordinator **Carmen Schweiger**, (619) 515-0619.

Cal. Science Center IMAX 3D opens

Los Angeles' **Museum of Science and Industry** has been expanded, refurbished, and renamed the **California Science Center.** Opening on Feb. 7, the new center will feature a 480-seat (400 for 3D shows) IMAX 3D Theater. First on screen will be ***ITD*** and ***MTM.*** The old theater will close about one week before the opening of the new, and will be torn down in 1999 to make way for an elementary school. In the interim, it will serve as a venue for the **LFCA** conference in May (*see below*).

LFCA Conference dates set

The **Large Format Cinema Association** has set the dates for its 1998 Annual Conference, the third such meeting, and the first not to be held immediately prior to the fall ISTC conference. The meeting will be held at the **California Science Center** in Los Angeles May 13-16.

The meeting will feature a film festival of 15/70, 8/70, and specialty format films, held in both of CSC's LF theaters: its new IMAX 3D theater and the recently retired 2D theater. Opportunities to visit the L.A. area's various other LF venues will probably be planned.

Whales, *from Destination Cinema*

Also on the schedule are screenings of the first LF test footage of the **Xenotech** 3D conversion process (see p. 1), and the next round of LF stock tests, begun at the ISTC conference in Vancouver.

Details, including the schedule of events and registration fees, will be posted on the LFCA Web site (www.lfca.org) and announced in the association's newsletter, which will appear shortly.

IMAX projectionists' seminars held

Imax Corporation has hosted two seminars for projectionists in Mississauga in the last two months: a December class on the older relay-logic projectors, and a session on the newer PLC (Programmable Logic Controller) systems in the middle of January. Both three-day sessions were completely packed, with as many as 16 participants, mostly from North America. A European session at **Futuroscope**, sponsored by **Euromax**, is set for January 27 – 31. Imax's **Klaus Kessler** says that additional seminars may be scheduled for late 1998 or early 1999.

Star Trek ride opens in Vegas

The long-delayed ***Star Trek: The Experience*** opened at the Las Vegas Hilton in early January. The US$70 million attraction, originally set to open last spring, features a 4-minute simulator ride under a 60-ft (15 m) dome using 8/70 projection of a film produced by **Rhythm and Hues** with motion-base programming by **Catalyst Entertainment**.

Shot in the Dark moves

As of December 1, 1997, **James Neihouse**'s **Shot in the Dark Productions** has moved from Cocoa, FL, to new digs in Rocklegde, FL, about six miles away. The new building will house a 25x25-ft. (7.5 x 7.5m) shooting stage when renovations are complete. As of early January, Neihouse reports that he and his staff were still unpacking. The editing suite is not finished, so the Stratosphere non-linear editing system is temporarily set up in his office. The new address is: 840 Brevard Avenue, Rockledge, FL 32955. The phone numbers are unchanged: (407) 632-0133 and (407) 632-7448 (fax).

Laser shows in MOSIMAX

3D laser shows featuring the music of Metallica, the Beatles, Pink Floyd, and others, will start on Jan. 30 in the IMAX theater at Tampa's **Museum of Science and Industry**. The laser shows will be offered on Fridays and Saturdays at 9, 10, 11 p.m., and midnight, after the final film screening at 8 p.m.